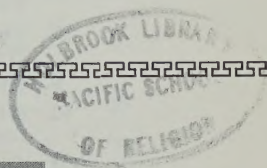


The Hymn

JULY 1966



EMILY SWAN PERKINS, FOUNDER
The Hymn Society of America

THE PAPERS OF THE HYMN SOCIETY

- I. The Hymns of John Bunyan**
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475 Riverside Drive, New York, N. Y. 10027. Papers I-XV, 25¢ each.
Papers XVI-XXII, 35 cents; XXIII and XXIV, \$1.00; XXV, 60 cents.

The Hymn

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WILLIAM WATKINS REID
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The President's Message

THE BIBLE CELEBRATION

As members of the Hymn Society know, we have been working with the American Bible Society to obtain new hymns on the Bible which could be used in the celebration of the 150th Anniversary of the Bible Society. We can now report that fifteen hymns have been chosen by the Committee out of the 365 texts submitted. By the time this issue of THE HYMN is mailed to our members, these fifteen texts will be available in a brochure similar to those printed for previous new hymn projects.

I would like to share with our members the thrill of an occasion which was the high point of the Bible Society celebration, namely the meeting on May 12th in the new Philharmonic Hall at Lincoln Center in New York City. A capacity audience of nearly three thousand people filled the Hall. Over thirty dignitaries from abroad were present including the Archbishop of York. The commodious stage was filled with choir members from Westminster Choir College of Princeton, New Jersey, who led the music of the service. They were dressed in brilliant red robes which in the lights shining on them presented a picture which was nothing less than spectacular. Billy Graham gave a stirring address, emphasizing the importance of the Bible message in view of the problems of today.

The Bible Society had chosen from the fifteen hymns the one by Frank von Christerson of Citrus Heights, California, entitled "Give Men My Word." The words of this hymn were printed on the program, and sung with a will by the audience. The entire back page of the program was devoted to the Anniversary Hymn Project with reference to Dr. von Christerson and to the Hymn Society. Except for the singing of Georgia Harkness' hymn, "Hope of the World," at Soldiers Field, Chicago, in 1954, I can think of no one of our hymns which has had a more impressive introduction. May 12th was a great day for the Hymn Society as well as the Bible Society.

—DEANE EDWARDS

Centennial of Hymn Society Founder

THE YEAR 1966 marks the centennial of the birth of Miss Emily Swan Perkins, hymnwriter, composer, organist, and founder of the Hymn Society of America.

It was Miss Perkins whose concern for the relevancy of Christian hymnody in the changed world of post-World War I led to the gathering of a few kindred spirits "to do something about it"—and that something was the formation of the small but concerned Society of hymn writers and composers in 1922. And it was her knowledge, her talent, and her wide and devoted service as "Corresponding Secretary" of the group for the next nineteen years that guided its steps to maturity and gave it acceptance throughout the world Christian fellowship.

Emily Swan Perkins was born in Chicago, Illinois, on October 19, 1866, to a family prominent in banking and in politics—and a family also devoted to their church and to the singing of "the better hymns of Christendom." From early girlhood on, she was active in the field of church music, for some years serving as a church organist. When the family moved to New York and settled in Riverdale-on-the-Hudson, she soon made the acquaintance of the leaders in the field of church music, especially within the Presbyterian Church. Her own writings of both music and texts were recognized by her appointment as a member of the Commission on Worship of the Presbyterian Church in the U. S. A.

In 1921 Miss Perkins published privately a collection of fifty-four of her hymn tunes—the *Riverdale Hymn Tunes*—which also contained four hymn texts of her own composition. Still earlier she had published the *Stonehurst Hymn Tunes*, a collection of tunes written especially for texts of the hymnologist, Dr. Louis F. Benson of Philadelphia, and some other friends.

Perhaps Miss Perkins' best-known tune is *Laufer* for Dr. Benson's text, "The light of God is falling / Upon life's common way." This hymn had been written in 1910 by Dr. Benson and was early sung to *Greenland*; but the author did not feel that tune "a good marriage" to his words, and asked Miss Perkins to compose another. *Laufer* (named for their mutual friend, later a charter member of the Hymn Society, Dr. Calvin Weiss Laufer) was the result, and is still used to these words in several hymnals.

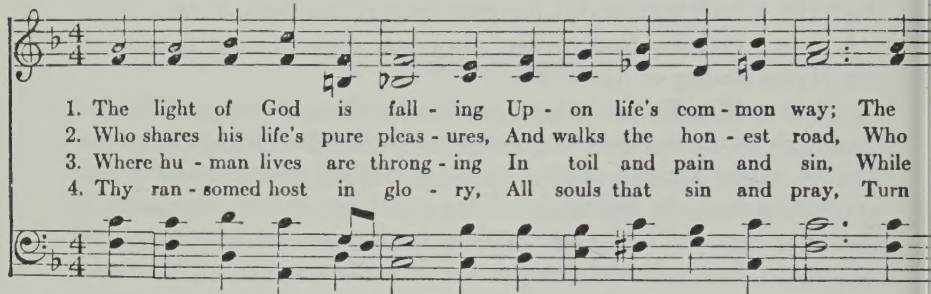
(*Laufer* is reproduced here; as is also *Carol*, a tune written by Miss Perkins for a text by the Rev. Dr. Daniel Russell, another charter member of the Hymn Society.)

THE LIGHT OF GOD IS FALLING

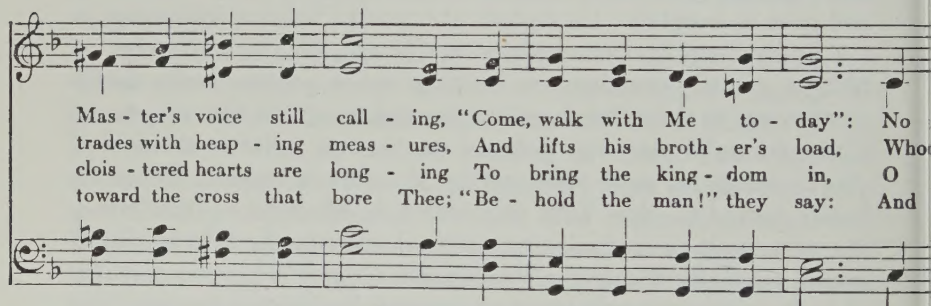
LAUFER 7. 6. 7. 6. D.

Rev. LOUIS F. BENSON, 1910

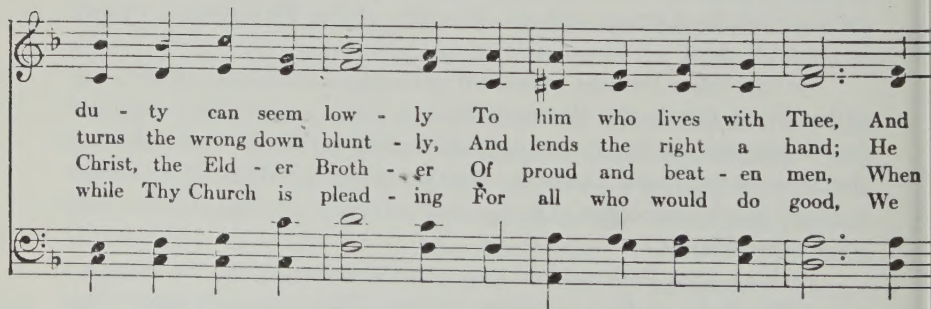
EMILY S. PERKINS, 1924



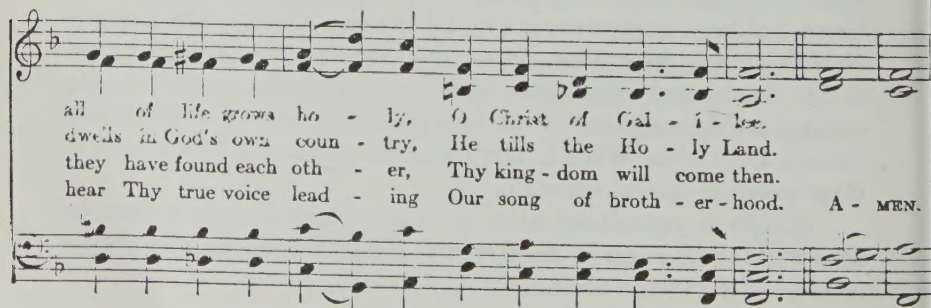
1. The light of God is fall - ing Up - on life's com - mon way; The
 2. Who shares his life's pure pleas - ures, And walks the hon - est road, Who
 3. Where hu - man lives are throng - ing In toil and pain and sin, While
 4. Thy ran - somed host in glo - ry, All souls that sin and pray, Turn



Mas - ter's voice still call - ing, "Come, walk with Me to - day": No
 trades with heap - ing meas - ures, And lifts his broth - er's load, Who
 clois - tered hearts are long - ing To bring the king - dom in, O
 toward the cross that bore Thee; "Be - hold the man!" they say: And



du - ty can seem low - ly To him who lives with Thee, And
 turns the wrong down blunt - ly, And lends the right a hand; He
 Christ, the Eld - er Broth - er Of proud and beat - en men, When
 while Thy Church is plead - ing For all who would do good, We



all of life grows ho - ly, O Christ of Gal - i - lee.
 dwells in God's own coun - try, He tills the Ho - ly Land.
 they have found each oth - er, Thy king - dom will come then.
 hear Thy true voice lead - ing Our song of broth - er - hood. A - MEN.

THE HYMN
THEIR VIGIL TRUE
CAROL (Irregular)

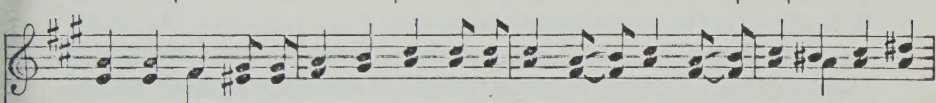
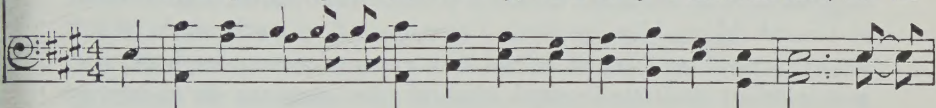
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Rev. DANIEL RUSSELL, 1923

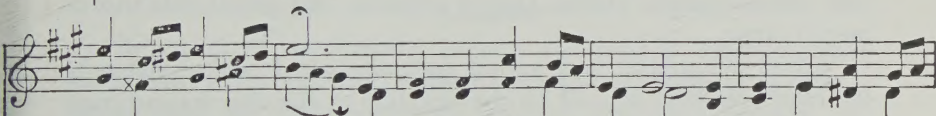
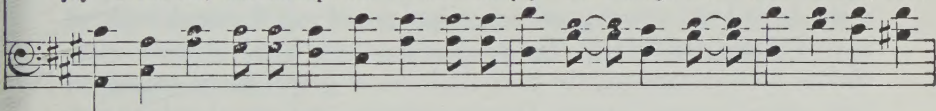
EMILY S. PERKINS, 1923



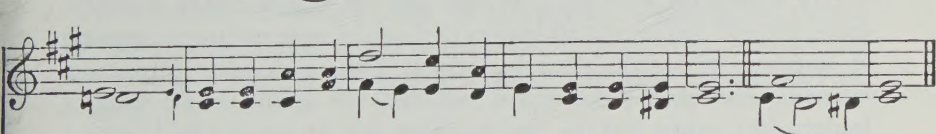
1. Their vi - gil true thro' the vel - vet night The shepherds qui - et kept, And when
2. The cam - els swung from the mys - tic East, And bore the wise men well, Till they
3. Old Sim - eon stole to the tem - ple courts, All snow-white was his hair; The
4. A tree they set up - on Cal - va - ry, Then Ma-ry's heart broke there, And the



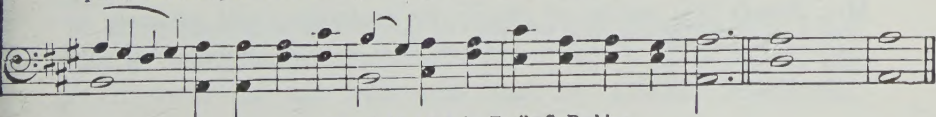
an - gels' songs on the hills rang clear, And the songs of the stars were hushed to hear, They
came and knelt where the young Child lay, In the breath of kine and the scent of hay, Their
Babe caught he to his ag-ed breast, And cried out that a sword must come to rest In
joy broke out, but she kept the rue And the joy took wings and wide it flew, Glad



trem - bled with de - light. It was a glow - ing won - der, And when it did de -
wor - ship all to tell. It was a glow - ing won - der, And when it did de -
Ma - ry's bo - som fair. It was a cru - el won - der, And when he did de -
tid - ings far to bear. O mys - tic, ho - ly won - der! ~ Let it not de -



part, Ma - ry kept the glo - ry, And pondered in her heart.
part, Ma - ry kept the glo - ry, And pondered in her heart.
part, Ma - ry kept her sor - row And kept it in her heart.
part, But keep its ten - der glo - ry Soft glow - ing in the heart. A - MEN.



An Experience in Teaching Good Hymnody

NANCY GREENWOOD BROOKS

THIS IS A REPORT of a recent project our small church—the First Baptist Church of Beacon, New York—conducted for the improvement of the music ministry. It was carried on through a course in Church Music History which I was invited to teach in the Adult Department of our Church School. Our experience may, we hope, suggest to others similarly situated, ideas of what they can do to interest their people in the better types of music. . . .

Our church has about 150 members, though almost twice that number attend. The music ministry had for several years been carried by a dedicated and thoughtful chemist, who contributes long, volunteer hours as organist and choir director. About the time our family commenced attending the church, fall of 1961, a recent graduate organ major joined the church, and a family donated a full complement of new *Worship and Service Hymnals* for sanctuary use; but these transfusions notwithstanding, the basic tradition of gospel music continued little altered—gospel hymns, Lorenz anthems, and gospel-style instrumental music.

Given our meager background and materials, I believe that only the Holy Spirit can account for the inception by the deacons and completion by me and the class of the course, and its tangible results in the church. In particular, I, myself, trained primarily as a physicist, possessed very little information or literature on church music after my years of intermittent music studies in organ, history, and theory; but after recognizing the call to teach and trusting for time and enlightenment, I was led to discover the Hymn Society, Vassar College music library, Concordia Publishing House, and other gold mines. Furthermore, I found that almost all leaders in the field were willing to respond at length to grass-roots pleas for advice. The 10 students (6 men, 4 women) who elected the course included key spiritual and musical leaders—our pastor and the two organists, but in musical background and talent the class ran gamut: some knew only gospel music, others loved the classics; some could scarcely carry a tune, others sight-read

Mrs. Brooks is a teacher of physics by profession; and privately an organist and teacher of organ. She now lives with her family in Chapel Hill, North Carolina.

anthems. Most remarkable was the Christian humility of the group, which showed itself in willingness to face new ideas and to do prodigious amounts of homework unflinchingly.

From October 1963 to July 1964, the class met for one full hour each Sunday morning in the parsonage, where piano, phonograph, and blackboard were available. The students were required to purchase Millar Patrick's *Story of the Church's Song* and were given Carl Halter's *Practice of Sacred Music*. Our other textbooks were our own *Worship and Service Hymnal* and William Reynold's *Survey of Christian Hymnody*, which I bought for its 160 hymn examples.

The course was built on a historical framework with a liberal sprinkling of aesthetics and criticism. Beginning with pre-Christian music, we proceeded straightforwardly to 20th century music. Because of our Baptist-heritage music, we undertook our most detailed excursion through American hymnody, seeking our origins and evolution, trying to understand how we got into our present musical fix.

In order to obtain serious involvement in the nature and purpose of church music by students who feared it would all be over their heads, I assumed that the subject matter was really learnable by laymen. With this basic belief in mind, we utilized the following teaching-learning methods:

1. Lectures

By means of conventional lectures and musical examples, basic music history was presented. Because our textbooks emphasized hymnic history only, we made heavy use of charts and mimeographed outlines for this aspect of the course.

2. Musical Examples

Records provided our largest source of musical examples. We made extensive use of Carl Parrish's *Masterpieces of Music Before 1750*, and *Treasury of Early Music*, but we also drew upon the collections of class members. William Crouse, of Havertown, Pennsylvania, whose avocation is supplying records to missionaries, enabled me to select and buy at cost a number of records to fill in the gaps in my other resources.

Very frequently, though, we rejected a recorded example in favor of live performance by one or more class members. This had three advantages which outweighed the risk of a poor, unenjoyable rendition:

First, somebody was forced to come to intimate terms with a new piece of music, and hopefully he might thereby come to love it. This proved to be the case with such music as "Divinum mysterium,"

Luther's "Isaiah, mighty seer," Thomas Ford's "Almighty God," and a Pachelbel chorale prelude.

Second, sending home one piece of music to be learned often meant sending home a whole collection of music for the week. In this way, several people discovered for the first time the *Concord Anthem Book I*, *Morningstar Anthem book*, and *Green Hill Junior Choir book*.

Third, both performers and listeners came to realize that some good music outside our gospel style was truly accessible to our own church—we could see each other performing it!

Our hymnic examples came almost exclusively from our own hymnal and Reynold's book. The whole class always sang these.

3. Reading Assignments

Millar Patrick's ever-readable book was assigned chapter by chapter to augment the lectures. Having a historically-oriented text also meant that a student did not get hopelessly lost when he missed a class.

4. Homework

Our most common homework was hymn analysis. In the beginning we simply looked at the content of a text and judged whether or not it was biblically faithful. Later on, we asked more and more questions about a text until we were applying all the criteria in a "Text Criteria Checklist." As soon as we introduced notions such as those espoused by Nancy Thomas in Paper XXI of the Hymn Society, "The Philosophy of the Hymn," we moved into the "Tune Criteria Checklist." To be sure, the musicians had an easier time forming and justifying judgments about the music of a hymn, but everyone came away with the realization that music alone says something, and it matters what! Finally, we considered how well the text and music supported each other.

An assignment which the class always found especially interesting was the comparison of a well-known translated hymn with a literal translation from its original. This had the good effect of removing the halo from the hymnal text and of making new translations welcome.

5. Class Discussions

By this means we tackled such questions as:

Just what is the purpose of church music?

What are the dangers in church music?

What can laymen do about church music?

The last issued in a list which was distributed eventually in the church. Before each discussion I assigned pertinent sections in Halter's

little book, distributed loan packets of pertinent articles gathered from a variety of journals and magazines, and distributed a sheet of questions. In this way we tried to replace superficial and unreasoned prejudices with analysis.

6. Individual Reports and Projects

This was by all odds the most exciting part of the course to me. On occasion I essentially let a student lecture for me. The electrical engineer who had just built a home organ was delighted to be guided to useful literature on organs; we all enjoyed his exposition of the history of the organ from 1600 to the present. An organist did a thorough job on the chorale and its origins.

On a much larger scale were our two class projects. The first was a twenty-minute lecture by each student on a composition by Bach. The works on which we heard reports were the St. Matthew Passion, the Magnificat, a group of songs and arias, and cantatas #4, 105, 106, and 140. I did the part which was impossible for the students, viz., selecting and obtaining records, books, articles, translations, and miniature scores. Then the students added study and transmuted the whole into very good presentations replete with charts and musical examples. The purpose of this project was to insure that every person become intimately acquainted with at least one Bach work, to convince them that these compositions were far more Christian in text and music than those we were accustomed to using, and to demonstrate to each person that the serious study of a piece of music brings rewards to the mind and spirit that can scarcely be compared with the results of casual listening.

The student assigned the St. Matthew Passion had never before known a Bach work. It turned out that she listened to the Passion all through Lent in lieu of her daily Bible study, and she and her family came to love it. The Magnificat student began antagonistic because "Mary would never have sung such a thing." After serious study he became a hearty advocate of the work.

Our other class project was a study of our hymnal for the purpose of developing lists of hymns we believed should be emphasized in our congregational singing, hymns which we should use but deemphasize, and hymns which we should not use at all. Each student selected one or more topics from the Topical Index so that his total was 10 hymns or more, and to these hymns he applied our three criteria lists. At the end of the year we had an interesting class party to which we invited all the spouses, and on this occasion we each reported our hymn recommendations and defended our choices against all comers.

Reaching the Homes

A course such as this offered an unusually good opportunity to place materials in homes for a week or so where families might peruse them at leisure. Both by giving direct assignments and by freely offering to lend interesting materials, I was able to send to the students' homes many books, records, journals, music, hymnals, children's song-books, and hymnal handbooks. To see these musical materials from many theological and musical sources seems to have been a broadening experience for many people.

What were the results of this year-long plunge into church music? The course was not without purpose: I consciously hoped that it would contribute to revival in our midst by lifting our music ministry to a new level. Since only a relatively short time has elapsed since we finished classes, results and my perspective on them are not crystal clear; but we can point to several encouraging developments.

In the area of general attitudes, there seems now to be a larger core of people who believe that aesthetics matter and that the quality of music does make a difference in our worship and in our witness. Students have said that the course greatly heightened their sensitivity to good and bad texts and music, and that it opened their eyes to the real purpose of music in the Christian life.

In the area of materials of music several changes can be noted. The pastor chooses and presents the hymns with even more care than before. He often prefaces a hymn with comments on its origin or meaning, and given a choice of first and second tunes, he rejects the chorus-type song. The choir director-organist joined the National Church Music Fellowship and entered a subscription to the *Journal of Church Music*, to circulate throughout the music committee. Spurred by reviews in the latter, he began using Concordia materials extensively.

Without question our director, whose taste has always been substantially better than the church has wanted, was emboldened to move both choir and organ toward better music. He has bought and used several anthems from those printed in the *Journal of Church Music*. Our Christmas cantata was chosen on the basis of a review in the *Journal*. For organ preludes he has begun using some baroque literature, especially chorale preludes of Pachelbel. The use of other instruments has increased, and the level of literature has been consistently high, e.g., Bach's "Bist du bei mir" for flute and organ. Probably the most dramatic change came in our annual Christmas program. Last year the choir performed a lengthy cantata by a well-known gospel

(Please turn to Page 90)

Expanding Horizons: Two Hundred Years of American Methodist Hymnody

ANASTASIA VAN BURKALOW

IN American Methodist hymnody a new era is to begin in 1966, with the publication of a new edition of *The Methodist Hymnal*. This is also a year for looking back, however, for it marks the two hundredth anniversary of the Methodist Church in America, and the following comments on the development of its official hymnody are offered as an anniversary tribute. The concern here is not with the theological content of the hymns but rather with the sources from which they have been taken.

It all began on the last Sunday of October, 1766, when Philip Embury preached to at least six people, who had come together for public worship in his cottage on Barrick Street, now Park Place, in New York City. This little group formed the nucleus of the first Methodist Society in America, out of which grew the present John Street Methodist Church.

That early Society was, like all Methodist groups, a singing one, for the record tells us that at that very first meeting in 1766 they sang and prayed. What they sang we do not know—would that we did—but we do know the hymnic resources that were available to them. These were numerous, for John and Charles Wesley were prolific not only as writers of hymns but also as publishers of hymn collections. From 1737 to 1790 they issued, between them, a total 58 such collections, consisting dominantly and sometimes solely of their own work. The first of this series, *A Collection of Psalms and Hymns*, was published by John Wesley in Charleston, South Carolina, in 1737, while he was a missionary in Georgia. It was thus the first American hymnal of any kind, and it was also the first one to be published for use by the Church of England, of which John Wesley remained a clergyman all his life. Among its 70 hymns there were some by other authors—Isaac Watts, for example, and Joseph Addison, George Herbert, and the Samuel Wesleys, both senior and junior.

By 1766, when Methodism started in America, 44 of these Wesley collections had appeared. Among the larger of them were: *A*

Miss Van Burkalow is a member of the faculty of Hunter College, New York City, and chairman of the Hymn Society's "Committee on Hymn Origins."

Collection of Psalms and Hymns, 1741 (165 hymns); *Hymns on the Lord's Supper*, 1745 (166 hymns); *Hymns and Spiritual Songs Intended for the Use of Real Christians of All Denominations*, 1753 (116 hymns); *Hymns for Those to Whom Christ Is All in All*, 1761 (134 hymns); *Select Hymns, with Tunes Annexed*, 1761 (132 hymns). The second, fourth, and fifth of these were written entirely by Charles Wesley.

From 1766 to 1790 the last 14 of the Wesley collections were published, the largest of all coming in 1780. This one, *A Collection of Hymns for the Use of the People Called Methodists*, contained 525 hymns, almost all by the Wesleys, and it was known as "the Large Hymn Book." It was used in Great Britain, with some additions, until 1875, but in America it was little known until 1814, when an edition was printed in Baltimore. From it American Methodists first became acquainted with many fine hymns, some of which they eventually included in their official hymnals.

American Hymnal in 1784

The first of such official hymnals of American Methodism, adopted at the Christmas Conference in Baltimore, 1784, was *A Collection of Psalms and Hymns for the Lord's Day* (118 hymns). It had been printed in London and sent over here by John Wesley, along with his *Sunday Service of the Methodists in North America*. More popular, however, was the *Pocket Hymn Book*. This title was first used in 1781 by Robert Spence, of York, England, for a book of hymns taken largely from various Wesley collections, together with some others that John Wesley characterized as "grievous doggerel." In an attempt to counter its influence—it was widely used—Wesley issued, in 1785, *A Pocket Hymn Book, for the Use of Christians of All Denominations*, a different collection of 200 hymns. In 1787, however, he revised and reprinted the Spence collection (250 hymns), omitting the ones of which he disapproved and retaining his own 1785 title. In America this book was reprinted in 1790 as the second official hymnal; and a revision (1802) and supplement (1808) were approved as the third and fourth official hymnals. The fifth, authorized by the General Conference of 1820, was published in 1821 and revised slightly in 1832. Its title was *A Collection of Hymns for the Use of the Methodist Episcopal Church, Principally from the Collection of the Rev. John Wesley, M.A., Late Fellow of Lincoln College, Oxford*, and it contained 607 hymns.

All of these early American books are dominated very greatly by Wesley hymns—chiefly those of Charles, with a modest number by John (chiefly translations) and a few by Samuel senior and Samuel junior.

Even as late as the fifth edition very few other authors were represented, only about two dozen in all, and of these only three—Bakewell, Fawcett, and Newton—lived into the nineteenth century. Apparently all the hymns had been written before 1800, and all were by English authors, with the exception of John Wesley's translations from German, French, and Spanish sources (21 of the first and one of each of the others) and A. W. Boehm's translation ("Of Him who did salvation bring") of a German version of the Latin hymn, *Jesu dulcis memoria*, which is ascribed to Bernard of Clairvaux. While most of the hymns in these early editions have now passed into disuse, some of them are still treasured. Among these are a number of Charles Wesley's, such as "A charge to keep I have," "Hark! the herald angels sing," "Jesus, Lover of my soul," "Love divine, all loves excelling," and "O for a thousand tongues to sing." From Isaac Watts we have, among others, "Alas! and did my Saviour bleed," "Am I a soldier of the cross," "Before Jehovah's awe-ful throne," "Jesus shall reign where'er the sun," and "O God, our help in ages past." Other favorites inherited from the early editions are Bakewell's "Hail, Thou once despised Jesus"; Cowper's "God moves in a mysterious way" and "O for a closer walk with God"; Doddridge's "The King of heaven his table spreads"; Fawcett's "Blest be the tie that binds"; Newton's "How tedious and tasteless the hours"; and Robinson's "Come, Thou Fount of every blessing."

Methodist Protestant Hymnal

In strict chronological sequence the next American Methodist hymnal after the fifth edition in 1821 was the one adopted in 1830 by the newly formed Methodist Protestant Church. However, consideration of the various hymnals of this group and of the Methodist Episcopal Church, South, will be deferred until later, and the greater part of the following discussion will deal with the successive official hymnals of the Methodist Episcopal Church.

On February 18, 1836, the plates of the fifth official hymnal were lost in a fire that destroyed the church's Book Room, or publishing house, and within a few weeks a new sixth edition was issued. Actually it was simply a reprinting of the previous one, with the addition of a Supplement of 90 hymns. The editor, Nathan Bangs, described this Supplement, in its preface, as "consisting chiefly of Hymns adapted to special occasions, such as dedications, anniversaries, etc. . . . Most of them are selected from the festival and other hymns of the late Rev. Charles Wesley. . . . But though his poetical genius led him to write on almost all subjects within the range of Christian doctrine and duty, yet there were some usages not so familiar to his day, such as Sunday

School and Missionary anniversaries, to which but few of his Hymns, however, excellent in other respects, seem to be adapted." Accordingly, the editor had to seek "other sources for supplying the deficiency," and some of the hymns, he notes, are "original, having been prepared expressly for this purpose."

As in the earlier editions, the names of the authors are not given, but it is possible to identify the sources of 68 of the hymns, as follows: Charles Wesley, 34; Watts, 10; Doddridge, 9; Heber, 2; and 13 other authors, all English, one each. Among the latter was John Dryden, whose version ("Creator, Spirit, by whose aid") of the great *Veni Creator Spiritus* appeared here, one of the few medieval Latin hymns to be used by early American Methodists. Other well known hymns introduced in this Supplement are Doddridge's "O happy day, that fixed my choice"; Toplady's "Rock of ages, cleft for me"; and Watts' "Give me the wings of faith to rise" and "The Lord Jehovah reigns." Included also for the first time were contemporary nineteenth century British hymns, written as recently as the previous decade. Two of the writers, Mrs. Agnes C. Bulmer and William Maclaudie Bunting, were still living when this book was printed, and Reginald Heber had been gone only ten years. In addition there are the "original" hymns mentioned by Bangs, which must be represented by some or all of the 22 whose authors are unidentifiable. They were of slight value, for not one of them was retained in the next (1849) edition of the hymnal, but they are of interest because of the innovation they probably represent. Presumably hymns written specifically for this volume were by Americans, and if this is so—in the absence of definite identification of the authors it cannot be proven, of course—it marks the first departure from the complete dependence on British sources that had prevailed up to that time.

Gradual Hymnic Changes

Thus in the 1836 Supplement we see the first slight beginnings of changes that were to become more and more marked in the Methodist Episcopal Church's official hymnals of 1849, 1878, 1905, and 1935; and forecasts about the contents of the 1966 hymnal of the united Methodist Church indicate that more or less the same trends will be represented in it. Before 1836, as has been pointed out, there had been almost complete dependence on Wesley hymns, together with a few by other British writers of the seventeenth and eighteenth centuries. Beginning with the 1836 Supplement and continuing until the present there has been decreasing emphasis on these earlier British writers, including the Wesleys though some of their choicest hymns have been introduced

in some of the later editions; and there has been increasing use of more nearly contemporary hymns, both British and American, and of hymns of other languages, both ancient and modern. As a result the number of authors represented has grown steadily, to 130 as early as 1849 and to 353 in 1935. Hymns by the Wesleys have decreased, of course, from 601 (52 per cent of the total) in 1849 to 343 (30 per cent) in 1878, 141 (19 per cent) in 1905, and 62 (10 per cent) in 1935. Most of these, each time, were by Charles (556, 308, 121, and 54 respectively), with a small number, largely translations, by John (39, 31, 19, and 7), and the rest by Samuel senior (one each time except 1878, when there were 2) and Samuel junior (5 in 1849 and 2 in 1878).

The following more detailed discussion of these trends will show how they have developed through the years.

Continuing re-evaluation of the works of the older British writers has resulted in the elimination of many of their hymns, but each new edition has presented some new selections from their works. In 1849 these included the following hymns, among others: Charles Wesley's "Christ whose glory fills the skies," "Forth in Thy name, O Lord, I go," and "Ye servants of God, your Master proclaim"; Cowper's "Jesus, where'er Thy people meet"; Ken's "Awake, my soul, and with the sun"; Newton's "Glorious things of thee are spoken" and "How sweet the name of Jesus sounds"; Perronet's "All hail the power of Jesus' name"; and Watts' "When I survey the wondrous cross." In 1878 we find the first use of "How firm a foundation," of uncertain authorship; Medley's "O could I speak the matchless worth"; Milton's "Let us with a gladsome mind"; Newton's "Amazing grace, how sweet the sound"; Stennett's "Majestic sweetness sits enthroned"; Watts' "Joy to the world"; Wesley's "Come, Thou long-expected Jesus." The 1905 edition introduced Cowper's "A glory gilds the sacred page" and Newton's "Joy is a fruit that will not grow." And in 1935 came Bunyan's "He who would valiant be"; Byrom's "Christians, awake, salute the happy morn"; Herbert's "Let all the world in every corner sing"; Wesley's "Gentle Jesus, meek and mild"; and "The Lord's my shepherd" from the Scottish Psalter.

Many Translations

Translations, like the early British hymns just discussed, have always had a place in Methodist hymnals. For example, John Wesley's Charleston collection of 1737 included his rendering of Gerhardt's "Jesus, Thy boundless love to me." This was also in the early hymnals of American Methodists, together with a number of his other translations. Except for these, however, and the very limited number of

medieval Latin hymns already mentioned, translations played a minor role until the 1878 edition. In it there are 69 hymns from 38 foreign sources—French, German, Swedish, Latin, and Greek. Some of the better known translators are Catharine Winkworth and Jane Borthwick, each of whom translated many German hymns, chiefly of the seventeenth and eighteenth centuries; and Edward Caswall, John Mason Neale, and Ray Palmer, who translated early and medieval Latin and Greek hymns. In the 1905 and 1935 editions the number of translated hymns decreased slightly (52 and 55 respectively), but the number of sources increased to 40 and 47. These were of essentially the same types as in 1878, except for the introduction in 1935 of Christmas carols from France and Poland. It is reported that the 1966 edition will continue in this direction, adding translations of hymns from some of the new Christian churches of Asia and Africa.

The use of nineteenth century British works, begun in a slight way in 1836, continued in 1849 with such writers as William H. Bathurst, Sir John Bowring, Sir Robert Grant, Reginald Heber, John Keble, Henry F. Lyte, John Marriott, James Montgomery, and Hugh Stowell, each of whom is still well known. There were others, too, whose hymns are not now in common use. Montgomery was especially prominent in this volume, with 58 hymns (only Charles Wesley and Isaac Watts exceeded this), including such current favorites as "Angels from the realms of glory," "God is my strong salvation," "Hail to the Lord's annointed," and "Prayer is the soul's sincere desire." There were ten Heber hymns, including, for the first time, "Watchman, tell us of the night." Bathurst had eight, one of which was "O for a faith that will not shrink."

In 1878 there were additional hymns by many of the writers just listed, some notable examples being Bowring's "God is love" and "In the cross of Christ I glory"; Heber's "Holy, holy, holy"; and Keble's "Sun of my soul." Other contemporaries of these writers were added also—for example, Charlotte Elliott ("Just as I am"), John Henry Newman ("Lead, kindly Light"), and Christopher Wordsworth ("O day of rest and gladness"). Mid-century British hymns appeared too, by such writers as Cecil F. Alexander, Sabine Baring-Gould ("Onward, Christian soldiers"), Horatio Bonar ("I heard the voice of Jesus say"), William C. Dix ("As with gladness men of old"), Frederick W. Faber ("There's a wideness in God's mercy" and "Faith of our fathers"), and John S. B. Monsell ("Lord of the living harvest").

In 1905, again, there were additional works by many of these same writers, some of the better known ones being Cecil F. Alexander's "Jesus calls us"; Bonar's "No, not despairingly come I to Thee";

Heber's "Bread of the world" and "The Son of God goes forth to war"; and Tennyson's "Strong Son of God, immortal Love." Other British writers from the latter part of the nineteenth century appeared for the first time—for example, Edwin Hatch ("Breathe on me, Breath of God"), Frances R. Havergal ("Lord, speak to me that I may speak," "Take my life and let it be," and "Truehearted, wholehearted"), and George Matheson ("O Love that wilt not let me go").

Nineteenth century British writers first appearing in the 1935 edition include Charles Kingsley, Christina Rossetti, and John Addington Symonds. And in this edition there are a number of twentieth century British writers, including Percy Dearmer, William H. Draper, John Masefield, John Oxenham, and Thomas Tiplady.

Few American Hymns in 1849

In 1849 American hymns were very much in the minority. It is not possible to make an exact count, because the nationality of some of the lesser known authors cannot always be determined with certainty. However, at least 34 out of a total of 1,148 hymns are probably American, and ten of these were retained in the 1935 edition. Twenty-three American authors can be identified, including such well-known men as William Cullen Bryant, Stephen Greenleaf Bulfinch, Timothy Dwight, Thomas Hastings, Ray Palmer, and Nathaniel P. Willis. One of special Methodist interest is Robert A. West, a member of the committee that compiled the 1849 hymnal. His "Come, let us tune our loftiest song" was written especially for this volume. In 1878 there were 128 American hymns, by 81 authors (out of a total of 1,117 hymns and 324 authors). New American writers included Annie S. Hawks, Oliver Wendell Holmes, Samuel Longfellow, John Greenleaf Whittier, Joseph H. Gilmore, and Samuel F. Smith. In 1905 came Maltbie B. Babcock, Benjamin Copeland, Fanny J. Crosby, Mary A. Lathbury, Frank Mason North, Ernest W. Shurtleff, Harriet Beecher Stowe, and many others. Altogether 92 Americans contributed 137 hymns (out of 307 authors and 748 hymns). In the 1935 edition there are 176 American hymns by 115 writers (out of 644 hymns by 353 authors), with newly appearing ones including such well-known names as Katharine Lee Bates, Harry Webb Farrington, Harry Emerson Fosdick, John Haynes Holmes, Calvin Weiss Laufer, James Russell Lowell, Earl Marlatt, William Pierson Merrill, Henry Hallam Tweedy, and Henry van Dyke.

Because hymnic source books do not give the denominational affiliation of all authors of hymns it is impossible to determine exactly how many of them are Methodists. We do know, however, that these

are relatively few. It is probable that aside from the Wesleys there were only about six Methodist writers represented in the 1849 edition (with 16 hymns), about 14 in 1878 (with 25 hymns), 26 in 1905 (with 35 hymns), and 24 in 1935 (with 40 hymns). This includes both British and American Methodists. Among the better known older ones from Great Britain are Bakewell, Bathurst, Perronet, and Williams. More recent ones include Henry Burton and Thomas Tiplady. And among Americans there are Copeland, Crosby, Lathbury, Marlatt, North, and West. Probably one of the greatest and most widely used of American Methodist contributions is Frank Mason North's "Where cross the crowded ways of life," which has appeared in many hymnals since its inclusion in the Methodist edition of 1905.

Other Methodisms Also Published

In addition to the series of Methodist Episcopal hymnals already discussed there have been others prepared and used by other American Methodist groups. The Methodist Protestant Church, organized in 1830, adopted as its first official hymnal one that had been compiled by John J. Harrod of Baltimore in 1828. This denomination published its own hymnals in 1838, 1859, 1887, and 1901. Two hymnals were published (in 1860 and 1872) by the short-lived Methodist Church, which separated from the Methodist Protestant Church from 1860 to 1877. Five were issued by the Methodist Episcopal Church, South, in 1847, 1851, 1873, 1881, and 1889. The latter church joined forces with the Methodist Episcopal Church in the preparation of *The Methodist Hymnal* of 1905, discussed above, and both churches used it as their official hymnal for the next 30 years. The volume published in 1935 was produced by these two churches and the Methodist Protestant Church and since 1939 it has been the official hymnal of the Methodist Church, formed in that year by the union of these three groups.

During the past 200 years, then, American Methodists have repeatedly gone through the experience that will come to them again this year. With regret they have laid aside a familiar and beloved hymnal, parting with some of its old favorites "reluctantly," as was noted in the bishops' preface to the 1849 edition, and in its place they have adopted a new book, with many new selections. To a limited degree these additions represent the creative work of Methodists themselves. For the most part, however, they have been drawn from the hymnic riches of Christendom as a whole. No longer are we limited, as was true in the earlier editions of our hymnals, to hymns by the Wesleys and a few other British writers of the seventeenth

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John Keble and Hymnody

J. VINCENT HIGGINSON

Mr. Higginson, first vice-president of the Hymn Society of America, is a well-known Catholic layman, editor, organist, and hymnic authority.

THE NAME of John Keble, country vicar and leader in the Oxford Movement, holds a revered place in the history of English hymnody. This year, the hundredth anniversary of his death (1866), serves as an appropriate time to recall at least part of his contribution to the 19th century. As far as hymnody is concerned, his position of eminence is something of a paradox. In comparison with such well known hymn writers as Charles Wesley, Watts, Wordsworth, Montgomery, and the translators, Caswall and Neale, whose hymns are found in abundance in contemporary hymnals, Keble by contrast has only a few. The *Hymnal* 1940 has three, and the *Presbyterian Hymnal*, four. English hymnals have been kinder and the *E. H.* and *H. A. M.* have a larger selection. Those who would choose to belittle Keble's *Christian Year* (1827), his best known work, on the basis of "numbers," would overlook the extent of his influence and the prominence he brought to sacred poetry.

Keble's early academic success was an indication of later brilliance. He was born in Fairford in 1792, and educated along with his brother and sisters, by his father. Keble's father was the parish rector in Fairford. The sylvan surroundings of the countryside, as well as the gentle ways of a close-knit family, had marked results. John was gentle and retiring by nature, and some have argued that had he been exposed to the rougher atmosphere of the public schools, it would have affected his life and poetry.

John Keble won a Fellowship at Corpus Christi College in 1806, and a double first in 1810. The latter was such an outstanding accomplishment, that it has been equalled by only a few others. As a result he was awarded an Oriel Fellowship in 1811, and in 1815 appointed a college tutor at Oriel. That same year he was ordained a deacon and the following year a priest.

His academic life was interrupted from about 1820 until 1831 when he was named professor of poetry at Oxford. He served the customary two terms of five years which kept him in the environs of Oxford during the trying and exciting years of the Oxford Movement. Since these pages are confined to Keble and hymnody; only minor

references are made to the Oxford Movement in which as a leader he took so influential a part.

Devotional Hymnody

Today we commonly regard hymns as meant for singing; and some go so far as to say, it is not a hymn if it can't be sung. Yet, devotional hymnody, of which the *Christian Year* is an outstanding example, cannot be lightly regarded. The "hymns for singing" group, especially those less historically minded, may have overlooked the period of a hundred or more years ago when hymn singing in the Established Church was non-existent and those seeking to introduce it faced stern opposition. Notwithstanding, many hoped and strove for such recognition. As for devotional literature, the *Christian Year* was the product of the times and reflects the poetic style of the day, principally that of Wordsworth, a friend and one greatly admired by Keble. Its verses, whether sung or unsung, were beloved by many and praised in glowing terms.

If Keble in his humble and retiring way had had his wish, the *Christian Year* would not have been published until at least forty years after 1827. In this case there are good reasons to believe that it would have lost a good portion of the impact that welcomed the collection in 1827. No doubt loyalty today would give voice to some who would disagree with Georgina Battiscombe's appraisal in her *John Keble, A Study in Limitations*, 1963. Here she remarks that modern distaste for the *Christian Year* comes from a "dislike of language, which to our ears sounds florid and unreal." To this she adds that its piety and poetry seem to have little appeal at present. Nevertheless, she appends a saving thought, remarking that since times and attitudes change, the pages may speak again, reecho in the hearts of men, and "our children look askance at us for our dullness of comprehension."

In the mid-18th century this was far from true. By 1856, less than thirty years after publication, *Christian Year* had reached fifty-six editions, and there were over ninety editions published by the time of his death a decade later. When Keble began writing these hymns in 1819, he was a tutor at Oriel but had also assumed the curacies of two small parishes, a short distance from Fairford, East Leach and Burthorpe. The two churches were within a stone's throw of each other and separated by the Leach River. Keble and his brother Thomas shared the responsibilities on alternate Sundays, and his father assumed the duties during the week.

The singing of hymns in the Established Church was still a moot question in 1819. Hymn singing among the Dissenters and Evangeli-

cals was gradually having its effects and books containing psalms and hymns were multiplying. This only intensified the efforts of those desiring hymn singing in the Established Church. Strangely, the Evangelical, Basil Woodd, was a forerunner of this movement. He proposed a plan, and to give it authority suggested a collection based on the *Book of Common Prayer*. Woodd's collection, 1794, exemplified the idea. Its title is self explanatory, "The Psalms of David, and other portions of the Sacred Scripture arranged according to the order of the Church of England, for every Sunday of the Year, also the Saint's Days, Holy Communion and other services." Metrical psalms served for the Introit and were followed by *one or more* hymns adapted to the Epistle and Gospel of the day with others for Communion, etc. In time other editors followed a similar plan. In an article, Reginald Heber (*Christian Observer*, 1818), made a similar proposal but hoped for better standards than those found in the popular collections of the period, in brief a collection of "sacred poetry."

Keble likely knew of these and similar proposals, but whether he did or not, he had no intention at the time of publishing his verses. While there were limited possibilities in these country parishes, Keble consciously observed the Church's rule for daily prayer, as expressed in the *Prayer Book*, and for many years a weekly celebration of Holy Communion. From 1819 to 1825 the collection grew. Walter Loch's *Life of Keble* dates each composition. Those for Sundays and holidays were nearly complete and the question of publication was causing concern. A letter to his closest companion of student days, John Davison, presents the matter succinctly and shows how his plan follows that of Woodd in 1794:

"I have got a few attempts at hymns by me, which I have from time to time written, principally for my own relief. My plan was to have one, if I could for every Sunday and Holy Day of the Year, taking as hint for the subject of each from something or other in the proper Psalms or lessons for the day, and in that way I thought to go on revising and making them as perfect as I could, till the day of death, and then, if it were thought worthwhile, they might be published. This was my first plan, and it is still my favorite one; but so many copies have been allowed to be taken, principally by friends of my sisters, and one has already been printed, in a collection of Mr. J. Marriot without my knowledge, I am advised by several friends to print, if not publish, what I have by me, and it will be a very great kindness if you would look them over, and give me your advice on the whole matter."

Other friends were consulted and suggested publication. Hurrell Froude approved but observed that Keble addressed himself too much to "plain matter-of-fact people," and added that he sensed a "Sternhold and Hopkinsy" trend in the diction. Keble had not lost sight of the practical aspect of the project. The hymns were meant for such people, his parishioners.

Even though the replies were favorable, Keble was not wholly convinced and wrote again to Davison a few months later revealing a circumstance that still made him waver:

"Most of what you have seen is connected in my mind with various circumstances and recollections concerning which one would not willingly think aloud in the hearing of any but very dear friends."

The wish of Keble's ailing father to see them printed before his death was the deciding factor. There was still a fair amount of work to be done, for those for the Sunday and Holydays were still incomplete. The Saint's Days offered another problem which he solved by giving them no specific reference, but where possible basing them on an appropriate biblical thought. With this in mind, some of his earlier material was revised to suit the purpose.

Early in 1827 his friends received a copy of the *Christian Year* with a little note hoping it met with their approval. J. M. Chapman in *Three Oxford Worthies*, names the Rev. John Miller, M.A., as the one who originally suggested the title. He was a fellow student at Oxford and a friend in later years. Chapman appends a poem to "immortalize" him as one having a connection with the project. We quote in part:

This title, now familiar to our ear
 With Keble's joins the name of Oxford dear
 Of him who first so apt a term applied
 To mark the changeful, still recurring tide
 Of sacred service through which day by day,
 The Church conducts her children on her way.

Chapman's line "To mark the changeful, still recurring tide" does colorfully and appropriately epitomize the book and its purpose.

There were encouraging words. Newman found it "exquisite," Froude commented, "Your poems are the best help to conceiving that we are the people for whom such great and wonderful things have been done." Thomas Arnold was more voluble and wrote, "It is my firm opinion that nothing equal to them exists in our language. The wonderful knowledge of Scripture, the purity of heart, and the riches

of poetry, which they exhibit I never saw paralled." Isaac Williams, one of his dearest friends and a former pupil, found them a little strange and was "surprised that it was published." Perhaps his opposition to hymns in the services of the Established Church gives part of the reason for the objection. John C. Shairp in his "Studies in Poetry" which concerns Keble among others, says the *Christian Year* opened up a new vein and struck a new note of meditative feeling, not exactly like anything he had heard before. Finally Pusey, who often turned to its lines for comfort, widens the scope of its influence by elevating it as a basic factor of the whole Oxford Movement.

An American pirated edition was published in 1834, according to Georgina Battiscombe. The Preface is signed by G. W. D. (George W. Doane). It is very effusive in praise and whets the appetite of the reader for the good things that are promised. He could not wait, after seeing a copy, until one arrived from England to serve for publication.

Other Hymnic Publications

Keble's interest in hymnody did not stop with the *Christian Year*. For to Frances Mary Younge's *Child's Christian Year* he contributed a preface and four hymns. Her use of this title made it necessary to change the title of his collection of 1846 to *Lyra Innocentium*. This, however, was not for children but for those who had the care of children. It never had the popularity of his earlier book. The *Lyra* was printed with the hope of obtaining needed funds to rebuild the church in Hursley. To provide ready cash he mortgaged the copyright of his *Christian Year* to a close friend for a short period.

Keble assisted Horatio Nelson, nephew of Admiral Nelson in editing the *Salisbury Hymnal*, 1857. Neale was asked to confer with Keble in working out revised translations of Neale's originals.

This was rather unusual, for Neale voices his objection to revisions elsewhere; but it openly bespeaks the humble characters of both clerics. This was the occasion when Neale translated one of the hymns from the *Christian Year* into Latin when Keble was called from the room for a few minutes. Keble was embarrassed for the moment, but Neale revealed the deception and they both enjoyed the practical joke. Besides the three revisions of Neale, there were two each of Newton and Cowper, and one each of Wordsworth and Leeson. These hymns also appeared in the enlarged edition of 1868, but the title was changed to the *Sarum Hymnal*. *Salisbury* and *Sarum* are for practical purposes interchangeable. On a scrap of paper still preserved in King's College, Keble gives his principles for revision:

1. Always use we instead of I, or nearly always.
2. Insert as many touches of doctrine as maybe.
3. Under every head at least one ancient or archaic hymn.

In conclusion we must not overlook Keble's metrical Psalms of which only a few have appeared in hymnals and the hymns written in conjunction with his associates of the Oxford Movement. These appeared in the *British Magazine* and later in the *Lyra Apostolica*.

The *Hymnal Noted*, 1852, and *Hymns Ancient and Modern*, 1861, both planned their contents on the church year—or Christian year, as others have chosen to name it. Some might have thought such an arrangement resulted from a plan used by these two mid-century hymnals. Yet it can be traced back to plans such as Basil Woodd's of an earlier century.

For some Keble will be remembered for his part in the Oxford Movement, but for others it will be for his *Christian Year*. Hursley, where parts of it were written and where he is buried, has become a shrine to his memory. It is fitting that the tune for Keble's most popular hymn, "Sun of my soul," is named HURSLEY. By coincidence this is a German tune used for the singing in both the German and English hymns based on the *Te Deum*. Keble's hymns were written as an act of praise, not for a day or specific hour, but the whole Christian Year.

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and eighteenth centuries. The choicest of their works have been retained, to be sure, but to them have been added hymns from other lands and other times. We have come to realize that each denomination, each national or linguistic group, each period of time develops its own special way of praising God and telling the old, old story, and that each has something to contribute to our spiritual growth. Like its predecessors *The Methodist Hymnal* of 1966 is sure to bring us additional treasures from a variety of sources, and so we look forward to it with anticipation, confident that it will continue the process of expanding our horizons and that it will thus help us to know God more fully and to praise Him more meetly.

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music composer. This year the director selected a short cantata by the modern German Lutheran composer, Petzold, using two violins, flute, and organ for accompaniment. The program was completed by such music as Bach's "O Jesulein süss" and "Sheep may safely graze," and Robert Elmore's "A Child is born."

Westminster Choir College at Forty

LEE HASTINGS BRISTOL, JR.

MANY a choir has grown out of a college, but the story of Westminster Choir College in Princeton, New Jersey, is the story of a college that grew from a choir. Many a concert-goer knows the Westminster Choir, but far fewer know the story of the college of which it is a part—an interdenominational four-year college which this year celebrates its fortieth anniversary with a number of musical events at Lincoln Center, Town Hall, the White House, and a Princeton convocation at which the Archbishop of York is to speak.

Back in the early 1920's when he was first director of music at the Westminster Presbyterian Church in Dayton, Ohio, John Finley Williamson became disturbed at newspaper accounts of the way young people did not seem to be going to church. He decided at least to try to do something about the problem in his own church—through music. He dismissed his paid quartet and organized in its place the first Dayton Westminster Choir, a 60-voice volunteer choir whose only “pay” would be free voice lessons.

Word of the remarkable new choir spread quickly and helped create a demand from other churches for training in the “Williamson-Westminster” methods. So it was that a school was born in 1926 with a faculty of ten and Dr. and Mrs. John F. Williamson as President and Dean respectively.

Not long after the Westminster Choir came into being, Katherine Houk Talbott, a generous civic leader, happened to hear the group at Dayton's Memorial Hall, sent for Dr. Williamson, and volunteered her help. In the next years that followed, she arranged and helped underwrite tours for the choir both here and abroad, interested the U.S. government in sponsoring Westminster Choir in good-will trips abroad. As she did so, the choir's fame drew more and more applicants to the School which soon outgrew its parochial surroundings, became interdenominational, and moved to Ithaca, New York, where it remained until persuasive Princetonians induced the Williamsons to move the School to its present location in 1932. Mrs. J. Livingstone Taylor of Cleveland helped the School establish its new campus with a gift of \$350,000 which made possible four Georgian buildings which still dominate the College today.

In the years which have followed Westminster Choir has earned an enviable reputation for choral excellence through its recordings,

tours, and concerts, many of them performances with great orchestras under conductors like Toscanini, Stokowski, Walter, Bernstein, Ormandy, and von Karajan. When Westminster students sang the Mahler Eighth Symphony with Bernstein last December 15, it was the Choir's 205 performance with the New York Philharmonic. Artur Rodzinski once called this choir "the Stradivarius of choral groups," and the late Bruno Walter in his autobiography spoke of the "vocal brilliance" of the Choir and said, "I have never been able to work more easily, nor have I felt better understood than in the circle of those seriously enthusiastic youth."

But what of the College itself? Westminster is an independent, four-year undergraduate institution preparing young men and women for musical leadership in churches and schools. Roughly two-thirds of the students are working toward the Bachelor of Music degree and careers as church musicians; the other third are preparing for careers as teachers and working toward the Bachelor of Music Education degree. Although the curriculum is largely choral in emphasis as its name suggests, one-third of the student's courses are in general (non-music) studies. At Westminster, unlike the typical conservatory, the accent is less on performance and more on how to train and direct others.

With the ever-growing number of music schools offering degree programs in sacred music and music education, perhaps the story of Westminster Choir College is not unique but wonderfully typical of an encouraging trend. How wonderful that more and more talented young Americans are learning to lift people's spirits and voices at a time when the world sorely needs to be reminded to sing praises to the Author and Finisher of our faith!

Lee Hastings Bristol, Jr., HH.D., Litt.D., L.H.D., Mus.D., LL.D., president of Westminster Choir College, has been a member of the Hymn Society and its Executive Committee for many years. A lineal descendant of the famous hymn-writer and composer Thomas Hastings, Dr. Bristol has composed original tunes now found in about nine hymnals. He once edited with the late Harold Friedell a volume called Hymns for Children and Grownups and has a number of published works in the choral and organ field. He is a member of the Joint Commission on Music of the Episcopal Church and the National Council of the American Guild of Organists.

BOOK REVIEWS

Judson Concordance to Hymns, by Thomas B. McDormand and Frederick S. Crossman; The Judson Press; 375 pages; price \$7.50. 1965.

Many compilers of reference books have experimented with the idea of a *concordance* that would locate any line of any of the more widely-used hymns that a minister, or a musician, or a student might wish to find. And a few compilers have come up with concordances that have been fairly satisfactory—but generally cumbersome, and usually limited to the texts of a few denominational hymnals.

But Messrs. McDormand and Crossman have devised a method that—working with a number of hymnals—is simple, reasonably complete, and yet not too bulky (only 375 pages). The *index* is in two parts. Part I lists alphabetically the *first lines* (which are generally also the titles) of 2,342 hymns which appear in the most widely used denominational and youth hymnals and gospel songbooks (27 books in all) of the United States and Canada. Each title-line is given a number (1 to 2,342) according to its alphabetical position. Part II gives *each line of each of the 2,342 hymns* according to an alphabetical arrangement of *one key word* in each line. For example (the word in italics being the key word of that line):

"There is no anxious *care* too slight" . . . 1978

"We to thy guardian *care* commit" . . . 643

The *number* after each line indicates the *first line title* in Part I.

Having found the first line of the hymn in which the searched-for line is located, the reader then searches his own hymnals for the hymn so titled.

Only one word is keyed and alphabetically arranged for each line; no references are made to particular hymnals: these two simplifications hold down the size of the volume and its cost. There are about 40,000 lines of hymns to which reference and location is made in the volume. Since a reference book of this kind will be used chiefly by church people who have access to several hymnals, practically any line in a commonly-used hymn ought to be found readily.

Hymnic News and Notes

CONCERNING BENJAMIN R. HANBY—Judge Earl R. Hoover, of the Court of Common Pleas, Cleveland, Ohio, delivered an address on August 8, 1965, before the Sunday Evening Club at the National Presbyterian Church—"the Church of the Presidents"—Washington, D.C., on the topic, "Benjamin R. Hanby—the Stephen Foster of Ohio." The address was placed in the *Congressional Record* the following day by Congressman Clarence J. Brown. . . . The story of Ben Hanby, probably best-known for his famous song, "Darling Nellie Gray," is a fascinating one—though he lived to be only 34 years of age; and so also is that of his father, the Rev. William Hanby, who rose from a runaway indentured servant in Pennsylvania to become the co-founder of Otterbein College and a bishop in the Church of the United Brethren.

Judge Hoover tells both stories well. . . . To hymnologists, however, interest in Ben Hanby centers in one notable Christmas hymn he wrote:

"Who is He in yonder stall
At whose feet the shepherds fall?"

Cho. "'Tis the Lord, O wondrous story!

'Tis the Lord, the King
of Glory;

At his feet we humbly fall,
Crown Him, crown Him,
Lord of all!"

The hymn was for many years a favorite in Great Britain, but for some unexplainable reason it did not appear in many American hymnals. The notable *The English Hymnal* (Anglican) of 1906, published the hymn in eight two-line stanzas to each of which was appended the four-line chorus, and set it to a 14th century German carol melody.

"PAUCITY OF OPPORTUNITY"—In an address to the New York State Music Teachers Association, Dr. Jerrold Ross noted: "The average person knows little of music, the intellectual sometimes even less, and they are not attracted to learn. The problem is, therefore, one of education. What are we doing in response to this? We are busy training a great number of performers for a great paucity of opportunity. We are preparing talented young men and women for careers that are unrealistic in terms of today's demands." . . . Is this remark not applicable also (or especially) in the field of church music where organists and music directors are being trained to higher and higher standards—yet where too many *congregations* insist on the hymns, the

anthems, and the compositions that were familiar to their childhood?

HARRY LEE ESKEW—When THE HYMN presented the report in January on "Changing Trends in Today's Hymnody" (summarizing a presentation Mr. Eskew had made earlier at the New Orleans Baptist Theological Seminary School of Church Music), it failed to note that he is currently teaching music history and literature at that School and Seminary, and that he is also a research associate of the Inter-American Institute for Musical Research, Tulane University. He is a native of Spartanburg, South Carolina, and is well known in church music circles of his state and denomination. . . . A scholarly article on "Joseph Funk's 'Allgemein Nutzliche Choral Music,'" from the pen of Mr. Eskew, appears in the 32nd (1966) annual report of the "Society for the History of the Germans in Maryland." Funk's volume was one of the most notable of the large number of "singing-school tune books" produced for the churches and schools of the Shenendoah Valley of Virginia from 1816 to 1860. This book differed from most of the others in that it was in German—principally for the Pennsylvania and New York Germans who had moved into the Valley. Mr. Eskew has made an interesting study of the sources of the hymns in *Choral Music*, and of the gradual transition of the hymn texts from German to English during succeeding decades. The *Report* reproduces and texts (in German) of three of the hymns included in Joseph Funk's book.

COMMUNICATION IN THE ARTS—A hymn festival, and addresses by Professor Jean Berger, of the College of Music, University of Colorado, were features of the ninth annual conference of the Lutheran Society for Music, Worship, and the Arts, held at St. Olaf College, Northfield, Minn., June 14 to 17. The conference was "shaped around the Church's concern for communication in the arts."

FRANZ LISZT MANUSCRIPTS—A collection of twenty music manuscripts and 121 letters in the handwriting of Franz Liszt has been given to the Library of Congress by Harry Rosenthal, New York businessman and long a collector of the Hungarian composer's writing. Several of the music manuscripts in the gift had been thought lost, and many of the letters have apparently never been published. They constitute a unique new source for the study of Liszt. Four Liszt photographs, two of them autographed, accompany the manuscripts; and there is a long essay by Liszt copied (with changes) by Hans von Bulow. There is also a group of books concerning Liszt and his compositions. Liszt was prolific as a writer of music and as a writer of letters.

IMPERIAL POETRY PARTY—There were 37,000 entries in the Imperial Poetry held in Japan this year—and according to custom, fourteen poems were selected to be read before the Emperor and other members of the imperial family. (Would

you have cared to have been one of the judges?) The theme-word was "Voice," and it had to be in each of the four-line poems. One of the fourteen chosen was written by a 77-year-old Japanese farmer in Hollywood, Calif.; another by a woman poultry farmer who had emigrated from Japan to Brazil; and one by a Japanese household maid.

DEANE EDWARDS A "FELLOW"—At the recent Annual Meeting of the Hymn Society of America (May 7, 1966) The Rev. Deane Edwards, D.D., the President, was surprised by announcement of his election as a "Fellow of the Hymn Society of America"—and the presentation of a scroll to that effect. He had been elected to this honor by the Society's Executive Committee. The designation was made under the provision of the Constitution permitting such "for outstanding contribution to the cause of the promotion of better hymns in the churches." Dr. Edwards has been president since 1948, but in addition has given fulltime on a voluntary basis as the executive officer of the Society. As a Fellow, his name is now added to those of Dr. William Walker Rockwell, Harry T. Burleigh, Dr. Clarence Dickinson, Dr. Helen A. Dickinson, Dr. Henry Wilder Foote, Dr. William P. Merrill, J. Vincent Higginson, Dr. Harry Emerson Fosdick, Dr. John Haynes Holmes, Dr. Luther D. Reed, Dr. Ruth E. Messenger, Dr. Earl E. Harper, Dr. Walter E. Buszin, Dr. Armin Haeussler, Dr. Leonard Ellinwood, Dr. Thomas Tiplady.

METHODIST BICENTENNIAL HYMN

Mrs. Delia Chaffee Berry, a member of the faculty of Syracuse University, is the author of the "Methodist Bicentennial Hymn" chosen from a large number of entries for use by Methodists as they celebrate the arrival of the first Methodists in New York and Baltimore in 1766. The hymn is written to be sung to Lancashire, the tune generally associated with "Lead on, O King eternal." A requirement of the contest for selection as the official hymn was that it "be rooted in Wesleyan theology, mindful of Methodism's heroic past, service-filled present, and concern for the future." The text (which is copyrighted by the World Methodist Council) reads:

1.

God of the generations, we offer Thee our song
Of praise and adoration, for through the centuries long
Thy grace has led our people on life's ascending ways;
And now, God of the ages, we lift our hymn of praise.

2.

We thank Thee for the high road our faithful fathers trod,
For witness of the Spirit that they were born of God,
For circuit riders called by Thee, who traveled far and wide
To tell the matchless story of Jesus crucified.

3.

Man now seeks other planets; he walks in stellar space;
He plumbs the ocean's darkness, all knowledge to embrace;
But yet he yearns to find Thee, to hear Thy voice so still.
How shall Thy church make answer, her mission to fulfill?

4.

Where greed and envy flouish, where hate holds evil sway,
Where poverty and sorrow delay God's holy day,
There let Thy church speak boldly, reach out her loving hand,
And lead men of all nations to find the Promised Land.